IFAR reports

Volume 10, Number 8
August 1989

Formerly the Stolen Art Alert and Art Research News

Court Returns Cyprus Mosaic

Gauguin Missing at Heathrow

Cartoon Crime Solved

Alert Insiders Make 4 Recoveries

Tahitienne en Pareo rouge, *(detail), by Paul Gauguin, stolen from a bonded area at Heathrow Airport, London, England.*

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incorporating *Stolen Art Alert*

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Cyprus Wins Mosaics in Indiana Court

Cyprus' ownership of four rare Byzantine mosaics was reaffirmed in Indianapolis on August 3, 1989 when Justice James E. Noland, a U.S. District Judge, ordered art dealer Peg L. Goldberg to return them. She believed she had purchased the fragile mosaics for $1.08 million in July 1988 in Geneva, Switzerland. The seller was Aydin Dikmen, a Turk living in Munich, to whom Ms. Goldberg was introduced by Indiana art dealer Robert Fitzgerald and Michel van Rijn of Amsterdam. The court ruled that she never acquired good title to the stolen mosaics. In March 1989, the Republic of Cyprus and the Autocephalous Greek Orthodox Church of Cyprus filed suit against Ms. Goldberg and her firm, Goldberg & Feldman Fine Arts, to recover the fragments which had formed part of the decoration of the apse of the church of Panagia Kanakaria in northern Cyprus since the early sixth century.

The court agreed with Cyprus on all counts. Cyprus maintained that the mosaics were stolen and the Church is their rightful owner. The judge ruled that, as Cyprus argued, the law of Indiana applied in this case and that Cyprus' claim was timely according to Indiana's six-year statute of limitations in cases of theft. It began to run when Cyprus discovered the whereabouts of the stolen property during the fall of 1988. At that time, Geza von Habsburg offered the mosaics to the J. Paul Getty Museum. (Ms. Goldberg said this was done without her knowledge.) The curator of antiquities at the Getty, Dr. Marion True, told him that the Getty did not collect Byzantine art, and that the mosaics were stolen from a known church. She notified the Cypriot authorities.

If the law of Indiana did not apply, and Swiss law were to govern Ms. Goldberg's purchases as her attorneys argued, Cyprus still would get the mosaics back, the decision continued. It characterized the circumstances of the acquisition as

The Young Christ, *mosaic fragment from the apse.*

highly suspicious and Ms. Goldberg's checking as inadequate to make her a good faith purchaser under Swiss law. She did not make sufficient inquiry into Mr. Dikmen's capacity to transfer ownership of the mosaics. Nor was the judge convinced by Ms. Goldberg's testimony that she checked with authorities to see if the mosaics had been reported stolen. In a pre-trial deposition and in trial testimony, Ms. Goldberg stated that she made many calls from her Geneva hotel, including calls to IFAR. She could not remember the names of persons she spoke to, nor did IFAR staff members remember the inquiry. She did not ask IFAR to make an archive search, which would have given her an invoice and a cancelled check. (When she did ask IFAR to do that in April 1989, there was no listing on these mosaics, as Cyprus had not reported them to IFAR or to Interpol.) Her only documentation for the series of calls was a rolodex card on which she had written "IFAR-OK" and "UNESCO-no treaties."

The decision said that her acquisition, even if it had been in good faith, did not qualify to be judged by Swiss law because the mosaics had never passed through Swiss Customs and were technically "in transit." Money was exchanged at a Geneva bank, but none of the parties to the transaction was Swiss.

The six-day trial began in late May, soon after Ms. Goldberg refused to return the mosaics, and it pitted Orthodox clergy against the Indiana dealer. Lawyers for both sides submitted final briefs and proposed findings of fact on July 11. Both sides agreed on very few basic facts. The mosaics were parted from their church sometime after the Turkish invasion of 1974. Soon the church lost its Greek congregation and may have sheltered sheep and goats. No one showed how the mosaics came down, whether through war damage or vandalism, or how they entered the possession of Aydin Dikmen in Munich.

After Turkish forces occupied the northern zone of the island of Cyprus, the Church of Cyprus had to abandon the area. Justice Noland ruled that the document Ms. Goldberg presented as a shipping document showing legal export was not even related to these pieces, and he ruled that they were stolen. Turkey still occupies northern Cyprus, and although Cyprus has been given the mosaics, they cannot be restored to the original church

The fifth-century Church of the Panagia Kanakaria *in northern Cyprus.*

and will most likely be kept in the Archbishop's palace in Nicosia.

The case will have wide-ranging repercussions for American museums and collectors. Although a decision in Indiana is not binding on other Federal courts, it may well be considered in other pending suits, such as Republic of Turkey *versus* The Metropolitan Museum of Art and Solomon R. Guggenheim Museum *versus* Rachel Lubell. Original owners of stolen art can take encouragement from Justice Noland's ruling, as it upholds the principle that you can't get good title from a thief and gives a liberal interpretation of the statute of limitations, saying that it starts with discovery. However, if the present holder is a good faith purchaser under the laws of a foreign country where the transaction is valid, the original owner might not prevail. When they see Cyprus' success in a U.S. court, original owners may bring similar suits seeking the return of art, possibly long after the theft.

Peg Goldberg seemed an unlikely defendant in an international art case that has been front-page news in many newspapers. She was born in Bloomington and educated at Indiana University and Christian Theological Seminary, worked in health services and social work for abused children and the retarded and was the first woman elected a county commissioner. She changed careers in 1981 and began dealing with some success in 19th and 20th century art.

In late June last year, she traveled to Amsterdam in pursuit of a Modigliani for a client. After seeing it and deciding that the Modigliani was "wrong," Ms. Goldberg learned of the available mosaics. At first the price was a few million dollars, but Ms. Goldberg convinced Fitzgerald and van Rijn to take a share of the resale profits instead of a commission up front, and the price came down to $1.08 million. Their attorney, Ronald Faulk of Los Angeles, traveled to Munich to speak with Mr. Dikmen, and he returned with assurances of the mosaics' legal export from Cyprus and their provenance from an "extinct" church there. Ms. Goldberg relied on his representations, and they made arrangements to meet Dikmen and the mosaics in Geneva. In several days, beginning on the Fourth of July weekend, she was able to arrange a loan of $1,224,000 from Merchants National Bank in Indianapolis.

Detail, Apostle Matthew, *mosaic fragment.*

Ms. Goldberg got a bill of sale for $1.2 million, but testified that she actually paid $1.08 million, keeping $120,000 for insurance, transport, and restoration expenses. She declared the mosaics (at $1.2 million) and the cash when she entered the United States, and returned to Indianapolis. Mr. Fitzgerald testified that he took Ms. Goldberg's $1.08 million cash to the bank across the street from the bank where she gave it to him. He testified that she was not aware of how the money was divided. He paid Faulk $80,000, used $70,000 to pay a London attorney (who was representing the partners in another matter), gave Dikmen only $350,000, and kept $282,500 for himself and a like amount for van Rijn as commission.

Messrs. Fitzgerald and van Rijn now each had 22½% of the profits, and on returning to Indiana, Fitzgerald sold half their interest to Stewart Bick, a physician, for $780,000. He, in turn, sold 8% of his share to the bank vice chairman, Otto N. Frenzel III for $390,000. Apparently, mosaic fever had hit Indianapolis. Fitzgerald and van Rijn now each had 11¼% of the resale profits, $282,500 of Ms. Goldberg's borrowed cash and $375,000 from Dr. Bick.

In court, Cyprus tried to discredit Ms. Goldberg as a good faith purchaser, so that the court would not rule the Swiss transaction valid. It came out that she knew Fitzgerald had done business under several names and was aware that van Rijn had been convicted in absentia in France for forging Chagall's signature.

Ms. Goldberg's attorneys made efforts to show that Cyprus had not been diligent in pursuing their property. Under the DeWeerth decision, this was an important point, as Mrs. DeWeerth had been denied ownership of her stolen Monet for that reason. But in his decision, Justice Noland seemed more than satisfied with Cyprus' efforts to notify the art world of its claim to the mosaics at conferences where Byzantinists meet and the general public through press releases in America that were picked up by a few newspapers in Greek-American neighborhoods. Cyprus neglected to report to Interpol or other agencies, but that did not bother Justice Noland.

Following the decision, Cyprus promptly asked to be given the key to the bank vault and was given access to the mosaics. Ms. Goldberg filed papers announcing her intention to appeal on August 21 and has forty days to submit the appeal.

Constance Lowenthal

Rembrandt Drawing Recovered

The double-sided drawing by Rembrandt van Rijn, stolen ten years ago.

One can imagine the heart-in-the-mouth excitement as Dr. Beverly Shreiber Jacoby, head of the Old Master Drawings department at Christie's, NY, stood at the front desk and stared at the double-sided unidentified drawing. "I knew right away it had a very good shot at being a Rembrandt," she said. "I felt the drawing on stylistic grounds was very Rembrandtesque and very high quality."

It was June 16 and the 3 x 5 inch work, sandwiched between two pieces of glass, had just been brought in for consignment to auction by a member of the Italian art trade acting on behalf of a client.

Researching the work, Dr. Jacoby found what appeared to be the identical drawing in *The Drawings of Rembrandt* by Otto Benesch, 1954. It was on one side, a full-face rendering of Rembrandt's first son Rumbartus, three or four years old, and on the verso, a drawing of Saskia, Rembrandt's wife, her eyes half closed, typical of how the artist drew her during a period of illness.

Dr. Jacoby saw that the drawing was recorded as being owned by the Rembrandt House, Amsterdam, The Netherlands. The museum was contacted and Dr. Jacoby learned of its theft in 1979. (*Art Theft Archive Newsletter*, vol. 1, no. 9, Nov. '79, p. 12, no. 11.)

After as much verification and substantiation as possible with photographs, it was the delicate task of Patricia G. Hambrecht, counsel at Christie's, to break the good/bad news to the consignor. He, a long term good client of the auction house, and his client, voluntarily released the work. It was not known when or from whom the drawing was purchased. The piece was immediately turned over to the U.S. Customs Service in New York. (A red-letter-day for Dr. Jacoby's pre-college students taking her summer course at Barnard College. They were invited along and were able to actually hold the drawing!)

After the necessary documentation had been received from Interpol and the museum, the work was officially handed over to The Netherlands on August 17. In a ceremony attended by Dr. Jacoby and Jan Hesseing, Consul for Press and Cultural Affairs, and Jan Heckman, Consul for Consular Affairs, both of The Netherlands, an officer of the U.S. Customs Service, N.Y. presented the drawing to Mrs. Ornstein-van Slooken, the Conservator of Het Rembrandthuis.

Now, we all want to know how much the drawing might be worth. At auction, according to Dr. Jacoby, its value would probably exceed $100,000.

Margaret I. O'Brien

Professor Seymour Slive, Gleason Professor of Fine Arts, Harvard University, gave IFAR permission to reprint this letter. It was first published in the New York Times *on August 18, 1989.*

Returned Drawing Doesn't Depict Rembrandt's Wife and Son

To the Editor:

It is heartening that thanks to the sharp eye and quick action of the head of Christie's old-master drawings department, a small, double-sided drawing ascribed to Rembrandt that was stolen from the Rembrandt House in 1979 will be returned soon to its lawful Amsterdam custodians (Headliners, Week in Review, July 23).

It should be noted, however, that the attribution of the precious little drawing to Rembrandt was questioned by the author of the Rembrandt House's 1972 catalogue. Its recovery will enable students to study this question afresh.

But there is no doubt that the identification of the very schematic sketch on one side of it as a portrait of the artist's wife, Saskia, is unsupportable, and identification of the touching drawing of a 3- or 4-year-old boy on its other side as the artist's son Rumbartus is dead wrong.

The boy portrayed cannot be Rumbartus, the couple's first-born, beause he was buried in 1636 when he was about 2 months old. The couple's second and third children also died in early infancy. Only Titus, their fourth child, who was born in 1641, managed to defy 17th-century Holland's high infant mortality rate.

These vital statistics are of more than antiquarian interest. Dated drawings by Rembrandt are almost as scarce as hen's teeth. Thus, a relative chronology for the bulk of the artist's prodigious production as a draftsman can be established only with the help of stylistic and other external probative evidence.

Since 1863, it has been known that Rumbartus was born in December 1635 and was baptized the 15th of that month, which appeared to provide external evidence for assigning approximate dates to some of Rembrandt's drawings of young children—if the assumption that they portrayed Rumbartus was accepted. The date became worthless for this purpose in 1956, when a Dutch archivist published a document establishing that Rumbartus was buried Feb. 15, 1636.

Rembrandt left us an unusual number of drawings of the life of women and young people. That they do not invariably depict his own wife and children does not detract one iota from their matchless human warmth and intimacy.

SEYMOUR SLIVE
Gleason Professor of Fine Arts
Harvard University
Cambridge, Mass., Aug. 1, 1989

Stolen: Original Dick Tracy and Prince Valiant Comic Strips

Rye Brook, New York

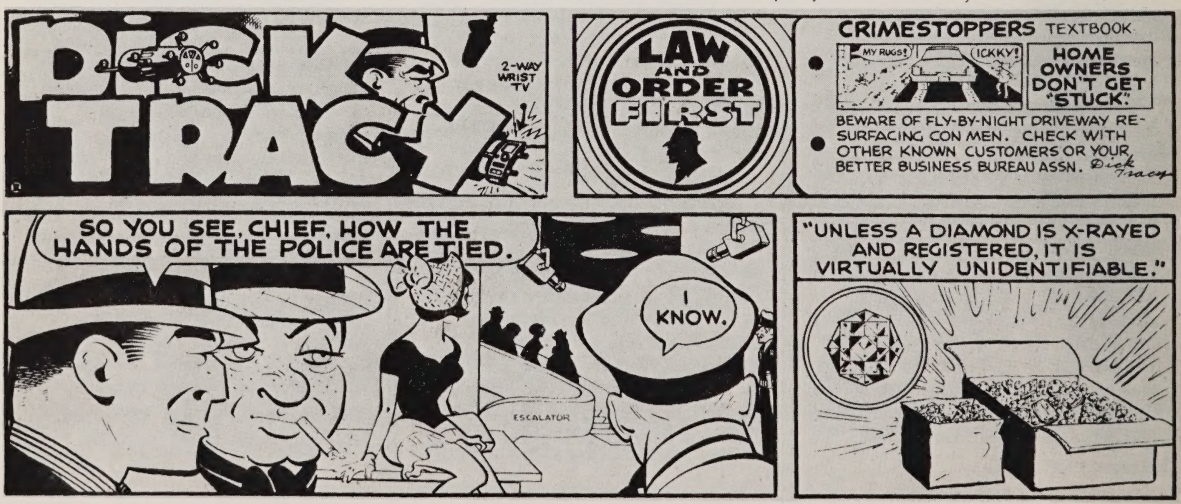
"Comic art is a vital American art form, whether you consider it folk art or pop art. These strips are precious artifacts, and they deserve better than being pilfered and bandied around amidst dealers in nostalgia." Quoted in the *New York Times*, these remarks of the current author of the Dick Tracy comic strip, Max Allan Collins, came in response to the January discovery that someone had been making off with original Dick Tracy and Prince Valiant comic strips from the Museum of Cartoon Art in Rye Brook, New York. The museum, which houses 60,000 works of cartoon art, had not experienced a theft until then. Because only the best Tracy and Valiant strips had been taken from an inaccessible storage location, the director of the museum, Barbara Hammond, suspected that the theft had been an inside job.

Sure enough, in May the former curator of the Museum of Cartoon Art, Sherman Krisher of Greenwich, Connecticut, surrendered to authorities and was charged formally with stealing the comic strips during the course of a year. In a July 12 hearing Krisher pleaded guilty to stealing and then selling the strips for about $15,000 "in order to pay off mounting credit-card debts," he claimed.

In an interview with Ms. Hammond, IFAR learned that Krisher had selectively taken 29 signed and dated original Dick Tracy comic strips for the daily press drawn by Chester Gould. They were among 6,000 works of cartoon art left to the museum by the artist when he died. Krisher also took 77 signed, dated and numbered original Prince Valiant strips for the Sunday press drawn by Hal Foster, the originator of this comic strip. In addition, he stole twelve Walt Disney animation cells. Hammond estimates the total value of the stolen art at approximately $250,000, and she has hired an appraiser to calculate the specific figure for police authorities. While her estimate is much higher than the figure that appeared in newspaper articles on the theft, Hammond stated that cartoon art is presently very collectible. For example, a good Dick Tracy strip can sell for $15,000 and the Valiant strips regularly go for $1,000 a piece.

Hammond discovered the theft soon after she had been hired as the director of the museum in January. Dealers and collectors in the field

An example of the cartoon art of Chester Gould, 1971.


DICK TRACY
2-WAY WRIST TV
LAW AND ORDER FIRST
CRIMESTOPPERS TEXTBOOK
MY RUG!
ICKKY!
HOME OWNERS DON'T GET "STUCK."
BEWARE OF FLY-BY-NIGHT DRIVEWAY RE-SURFACING CON MEN. CHECK WITH OTHER KNOWN CUSTOMERS OR YOUR BETTER BUSINESS BUREAU ASSN.
Dick Tracy
SO YOU SEE, CHIEF, HOW THE HANDS OF THE POLICE ARE TIED.
I KNOW.
ESCALATOR
"UNLESS A DIAMOND IS X-RAYED AND REGISTERED, IT IS VIRTUALLY UNIDENTIFIABLE."

came to her with specific reports of dated Tracy and Valiant strips on the market that they strongly suspected were part of the museum's collection. Hammond made an inventory of the appropriate collections and found that these and other works were indeed missing. She immediately suspected an inside job, as the stolen strips were only the very best and most valuable of Gould's and Foster's work, and they had been stored in a room that was completely inaccessible to the public. To pull off such a job, the thief needed prior knowledge of the strips' storage location and ample time to search the collections for the most marketable art.

The 27-year-old Krisher had first been employed by the museum as a janitor, and during his seven years there had worked his way up to curator. During the museum's investigation of the theft Mr. Krisher became increasingly anxious. Finally, in March he confessed to the crime, and Ms. Hammond fired him on the spot. After Krisher pleaded guilty to the charges to the authorities, the District Attorney in his case made it clear that he sought imprisonment. Sentencing was scheduled for August 18, but Mr. Krisher was hospitalized for depression.

Krisher's lawyer, Philip Russell of Greenwich, told IFAR that his client felt great remorse for his deed. Recently quoted in the *Greenwich Time*, Krisher stated: "I'm sorry for all the trouble I've caused the musem, my family and everyone else I love. I'm sure it's obvious to everyone that if I could undo what I've done, I would." Krisher also hopes to avoid a jail term by attempting to locate the stolen cartoon art that he had sold illegally. Suggesting that the search has been successful, Mr. Russell claimed, "the strips have been tentatively located, but they cannot be recovered without assistance from federal law enforcement."

However, Barbara Hammond told IFAR she knows of no effort to retrieve the cartoon art on Krisher's part. Only three original strips have been returned to the museum, but not through the agency of Mr. Krisher. Hammond naturally feels that Krisher has done an extreme disservice to the museum. Not only has he removed valuable works from its collection, but the theft has severely damaged the museum's reputation. Furthermore, Hammond objects to the press coverage of the theft, suggesting that its employment of a comic-strip style trivialized the seriousness of the theft and the credibility of the museum.

When asked how she felt Krisher should be punished, Ms. Hammond replied, "Mr. Krisher should pay for his crime in a way that pays back the museum for the great harm he's done, damaging the reputation of the museum for years to come. I would prefer to see the museum obtain a large monetary settlement, which would have a far more positive effect on the museum than Sherman's time in a jail cell."

The puzzling and disturbing question remains: how do museums avoid the increasing problem of inside thefts? Hammond answers in part that museum officials need to know their employees better, from janitor to curator. "There are signs that a person's in trouble," she says, "an employer must be aware of these." Hammond also calls for this issue to be addressed at a future conference of the American Association of Museums, where further guidelines for security among museum employees could be set and standardized. Hammond asserts that these guidelines must become standard policies of all museums, whether they preserve old master paintings or works of cartoon art.

Caroline Goeser

IFAR Recovery: Ancient Kylix Turns Up

Happy ending. Three years after its theft during a Manhattan burglary, a Greek kylix attributed to the painter of Louvre G265 is once again at home with its loving collector/parents. After the theft, the collectors spoke of their loss to their dealer, Michael Ward, and he suggested publishing the cup with its photograph in *IFARreports* (Jul./Aug. '86, vol. 7, no. 5/6, p. 36, no. 786).

The terracotta Attic Red-figured kylix recovered through the pages of IFARreports.

The image of the stolen kylix stayed in the mind of at least one subscriber to *IFARreports*, Robert Guy, associate curator at the Princeton Art Museum. Mr. Guy's specialty is red-figured attic pottery of the 6th-5th B.C. He told IFAR that he knew this kylix from photographs in Beazley's archive in Oxford long before it appeared in *IFARreports*. He had followed its travels from the Koeffler Collection to the German market, but lost sight of it until it reappeared in a London Sotheby's sale in 1983. His visual memory served well when, on March 23, he visited Sotheby's with a colleague, Professor A.D. Trendall, to preview the upcoming June sale.

Mr. Guy's visit was more than timely. The man who had brought the kylix to Sotheby's for an estimate was in the waiting room that very afternoon, expecting to collect the kylix, according to Richard Keresey, Sotheby's expert for ancient art. When Mr. Guy told Sotheby's of his

suspicions, they immediately telephoned IFAR. Since the piece had once sold at Sotheby's, they had a photo available, as did IFAR. We exchanged images by fax, confirming Robert Guy's identification. The man waiting was told that the piece might be stolen and was persuaded to release it. Mr. Keresey told IFAR the man seemed innocent of any knowledge that the kylix had been stolen.

The collector was delighted by the news of the reappearance of the kylix, and within a few weeks all was well. Chubb & Son, the insurance company who had paid the collector's claim three years ago, assigned the case to a salvage company. IFAR contacted Chubb and helped to speed the salvage company official through channels at Sotheby's to take possession of the kylix and transfer it back to the owner, who happily repaid the claim.

C.L.

Bangkok, Thailand

Reflecting on the trial in Indiana to effect the return of mosaics to Cyprus, not all such restitutions are accompanied by trauma. IFAR recounts this story from the *New York Times*.

In a formal ceremony in Bangkok last February, an eighth century gold votive plaque, stolen in 1980, was returned to Thailand.

The plaque was taken, with some eighteen bronze figurines, from the James. H. W. Thompson Foundation collection. (*IFARreports*, vol. 8, no. 10, Dec. '87, p. 25, nos. 972-89). The collection was housed in the former Bangkok home of the colorful American, Jim Thompson, who is remembered for his development of the Thai silk industry.

The piece was discovered by Martin Lerner, curator of Indian and South East Asian Art at the Metropolitan Museum of Art. During a visit to Europe, he was offered it by a gallery as something the museum might be interested in buying. He recognized it immediately, explained the situation to the dealer and suggested that it should be returned to Thailand. Of the dealer, who remains anonymous, Mr. Lerner said, "He was a reasonable and reputable man and he allowed me to take it with me."

At the ceremony in Bangkok, everyone was basking in the glow of a good deed done. Prince Sabhadradis Diskul, the president of the Thompson Foundation and an official of the fine arts department of the Education Ministry, said "This was returned with willingness, understanding and generosity. It's also a heartwarming and encouraging sign of the cooperation among museum officials who have common goals and the same love of art and culture." And from Mr. Lerner, "There is so much adverse publicity in those countries where art has a tendency to disappear that it is encouraging to see some of their works of art being returned to them."

This eighth-century gold votive plaque has been returned to Thailand.

New York, NY

A 19th-century American silver punch bowl, stolen from Palm Springs, CA, in November '88, has been recovered.

It was published in the Stolen Art Alert section of *IFARreports* (Feb. '89, vol. 10, no. 2, p. 18, no. 207), and it was because of that that IFAR was contacted by Marjory Stone, counsel for Sotheby's New York. She said they thought they knew the whereabouts of the piece.

Consigned to them and sold at auction to a buyer in London, it had already been shipped to Sotheby's London, and was being held there. Joseph J. Porrazzo, of Joseph J. Porrazzo and Assoc. Inc., the adjuster on the case, told IFAR that his London correspondent has made positive identification of the piece and negotiations for the return of the

bowl are in the hands of a London attorney.

As the theft is investigated, Mr. Porrazzo learned just how much the value of the punch bowl had appreciated in the few months since it was stolen. The probable thief sold it for $700, it changed hands again at $4,500 and the consignor to Sotheby's paid $28,000 for it. At auction, it fetched $78,000 from the London buyer.

Recovered. This 19th-century silver punch bowl appreciated 10,000% on the black market in a few months!

Nairobi, Kenya

An Attic Black-figure Column Krater, (*IFARreports*, Jul. '89, vol. 10, no. 7, p. 20, no. 644), has been clocking up frequent flyer mileage. It disappeared on February 3 in transit between London, England and Washington, DC. It arrived at its final destination, the University of Virginia Art Museum, on June 19 in excellent condition. It had traveled the long way round, via Nairobi Airport.

The Greek Black-figured krater which took a trip to Nairobi.

San Francisco, CA

When on a business trip to California, Josepha Candolaria, part owner of the Ashik Oriental Rug Store, Albuquerque, saw rugs displayed and for sale which had been stolen from her shop earlier this year. She informed the F.B.I. On July 11, Richard Henry Clack, 31 years old, was arrested and $1 million worth of art objects were found in his San Francisco home.

"He obviously had some taste if nothing else," a newspaper source quotes F.B.I. Agent Barry Mawn as saying of the haul. The good taste ran to "owning" ten paintings which had been stolen from the Arvest Galleries, Boston in November 1988. (*IFARreports*, Dec. '89, vol. 9, no. 12, p. 11, p. 13-14, nos. 1000, 1002-07, 1009, 1013, and p. 15, 1024). During that burglary, three people were bound, gagged and threatened with a gun which went off, luckily only wounding a cushion.

The F.B.I. were unaware of the ownership of the paintings, which included works by Reynolds Beal, Walter Gay and Ernest Lawson until Clack confessed to the Boston burglary. The rest of the booty connected him to thefts, some of them armed robberies, in four states. He is charged with interstate transportation of stolen property.

M.I.O.

Florida Landscape *by Ernest Lawson, recovered in San Francisco.*

Paintings, Pastels, Mixed Media Works, Watercolors

BEAL, Reynolds (American, 19th century). *Provincetown Harbor,* 1916. Oil on canvas. 55.2 x 76.2 cm. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 13, no. 1000, *88.531.5).

ENNEKING, John Joseph (American, 19th century). *Sailing in Venice.* Oil on canvas. 36.8 x 52.1. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 13, no. 1002, *88.531.7).

GAY, Walter (American, 19th century). *The Recital.* Oil on canvas. 46.0 x 37.8 cm. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 13, no. 1003, *88.531.3).

GIFFORD, Robert Swain (American, 19th century). *Harbor Scene.* Oil on canvas. 76.2 x 61.0 cm. (*IFARreports,* Jul. '89, vol. 7, no. 7, p. 11, no. 575, *89.181).

KEY, John Ross (American, 19th century). *Near Lake George.* Oil on canvas. 40.6 x 76.2 cm. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 13, no. 1004, *88.531.2).

KEY, John Ross (American, 19th century). *On the Charles River.* Oil on canvas. 41.0 x 67.0 cm. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 13, no. 1005, *88.531.1).

LAWSON, Ernest (American, 19th century). *Florida Landscape.* Oil on canvas. 73.7 x 91.4 cm. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 13, no. 1006, *88.531.9).

LITTLE, Phillip (American, 19th century). *Making Harbor.* Oil on canvas. 73.7 x 91.4 cm. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 13, no. 1007, *88.531.8).

PANNINI, Giovanni Paolo (Italian, 18th century). *Landscape with Ruined Buildings.* Oil on canvas. 87.0 x 72.0 cm. (*Stolen Art Alert,* Sep. '84, vol. 5, no. 7, p. 10, no. 1526, *84.319.1).

PANNINI, Giovanni Paolo (Italian, 18th century). *Landscape with Ruined Buildings.* Oil on canvas. 87.0 x 72.0 cm. (*Stolen Art Alert,* Sep. '84, vol. 5, no. 7, p. 10, no. 1527, *84.319.2).

PANNINI, Giovanni Paolo (Italian, 18th century). *Landscape with Ruined Buildings.* Oil on canvas. 87.0 x 72.0 cm. (*Stolen Art Alert,* Sep. '84, vol. 5, no. 7, p. 10, no. 1530, *84.319.5).

SPAT, Gabriel (European, 19th century). *Beach in Brittany.* Oil on panel. 15.5 x 27.3 cm. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 15, no. 1024, *88.531.10).

Unknown (European, 18th century). *Landscape with Arch and Building in the Background.* Oil on canvas. 110.0 x 87.0 cm. (*Stolen Art Alert,* Sep. '84, vol. 5, no. 7, p. 8, no. 1509, *84.319.9).

WENDEL, Theodore (American, 19th century). *Ipswich Marshes.* Oil on canvas. 38.1 x 78.7 cm. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 14, no. 1009, *88.531.4).

WHORF, John (American, 19th century). *Homebound.* Oil on canvas. 48.3 x 66.8 cm. (*IFARreports,* Dec. '88, vol. 9, no. 12, p. 14, no. 1013, *88.531.6).

Prints, Drawings

REMBRANDT, van Rijn (Dutch, 1596-1661). *Portrait of Rumbartus? and Portrait of Sleeping Woman (Saskia).* Pencil drawing. 9.1 x 7.1 cm. (*Art Theft Archive Newsletter,* Nov. '79, vol. 1, no. 9. no. 11, *79.201.)

Decorative Arts

STORR, Paul (English, 19th century). Twelve dinner plates, 1813. Silver. (*IFARreports,* May '89, vol. 10, no. 5, p. 17, no. 393, *89.125.)

American. 19th century. Punch bowl. Sterling. Approx. 91.4 x 53.3 x 43.2 cm. (*IFARreports,* Feb. '89, vol. 10, no. 2, p. 18, no. 207, *89.65.)

Tapestries, Textiles

Flemish. *David Playing the Harp.* 384 x 440 cm. (*Stolen Art Alert,* Sep. '84, vol. 5, no. 7, p. 19, no. 1612, *84.326.)

Antiquities

Greek

Attic Black-figured Krater, 510-500 B.C. Terracotta. Ht. 35.5 cm. (*IFARreports,* Jul. '89, vol. 10, no. 7, p. 20, no. 644, *89.202.)

PAINTER of the Louvre G 265. Attic Red-figured Kylix, 470 B.C. Terracotta. (*IFARreports,* Jul./Aug. '86, vol. 7, no. 5/6, p. 36, no. 786, *86.326.)

Roman

Female Mask. 1st century. Wall fresco. 50.0 x 30.0 cm. (*Stolen Art Alert,* Nov. '83, vol. 4, no. 8, p. 22, no. 1094, *83.316.2.)

Oriental

Thai

Pre-Angkor Style. 7th century. *Votive Plaque Depicting Buddha.* Gold. Ht. 7.0 cm. (*IFARreports,* Dec. '87, vol. 8, no. 10, p. 25, no. 985, *87.316.9.)

Ethnographic Objects

African

Akan, Ghana/Ivory Coast. Bracelet with flower and two cannons. Gold. W. 7.6 cm. Length of cannons 6.4 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 25, no. 560, *89.167.1)

Akan, Ghana/Ivory Coast. Bracelet with flowers, hand and letters. Gold. Diam. 7.6 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 25, no. 561, *89.167.2.)

Akan, Ghana/Ivory Coast. Necklace of flat beads. Gilded and cast metal beads and string. Length 76.2 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 25, no. 562, *89.167.5.)

Akan, Ghana/Ivory Coast. Necklace with amulet pendant. Leather and gold. Length 27.3 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 25, no. 563, *89.167.10.)

Akan, Ghana/Ivory Coast. Necklace with ring pendant. Gilded copper. Length 167.6 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 25, no. 564, *89.167.11.)

Akan, Ghana/Ivory Coast. Ring or pendant. Cast brass? Diam. 3.8 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 25, no. 565, *89.167.6.)

Akan, Ghana/Ivory Coast. Ring with two cannons and zodiacal signs. Gold. Diam. 1.9 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 25, no. 566, *89.167.4.)

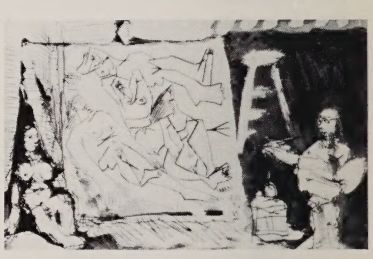
Akan, Ghana/Ivory Coast. Ring with four birds and zodiacal signs. Gold. Diam. 2.5 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 25, no. 567, *89.167.3.)

Ebrie, Ivory Coast. Hair ornament with two human heads. Gold. Ht. 8.3 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 26, no. 568, *89.167.9.)

Swahili, Pate Islands, Kenya. Pair of ear spools. Gold. Diam. 4.2 cm. (*IFARreports,* Jun. '89, vol. 10, no. 6, p. 26, no. 569, *89.167.8.)

Correction

First published in *IFARreports* Jun. '89, vol. 10, no. 6, we re-publish the following with the picture shown correctly.



498 PICASSO, Pablo (1881-1973). *Dans L'Atelier,* 1965. Etching. 32.4 x 47.6 cm. Signed and dated: 13.3.65.IV. No. 11/50, Bloch no. 1221. *89.150.1. Ardmore, PA. Feb. 14 '89.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

Gauguin Theft at Heathrow Airport
London, England

The Criminal Investigation Department at Heathrow Airport, London, had their eyes on what was believed to be a ring of crooked baggage handlers for some time. When a crate containing a valuable ($1.3 million) watercolor by Paul Gauguin, *Tahitienne en Pareo rouge,* with two black wash drawings on verso (no. 690), disappeared from a bonded area of a warehouse, police made arrests. According to a newspaper source, some works of art were recovered—a Byzantine vase, rare English snuff boxes and some African tribal art, but no Gauguin.

Andrew Quested, Assistant Vice-President of Maxson Young Associates, the adjuster working on the case in New York, told IFAR that the watercolor was originally in the Arnold Askin Collection which became available as part of the estate. The twenty-five works of art were bought by two New York galleries, William Beadleston Inc. and Coe Kerr Gallery. Five of them, one of which was the Gauguin, were crated in four cases and, on June 21, were en route to London in the care of a courier. They arrived and may have cleared customs; that paperwork has yet to be located. To make matters more confusing, British Airways changed the numbers of the airway bill at some point. By the time the collecting shippers located the four crates, they had been languishing in the warehouse for a week. And there were only three.

Chief Inspector Peter Seacomb of the C.I.D. at Heathrow is said to have observed, "It is not uncommon for property to be temporarily mislaid or misrouted." With that understatement, there is a hope, and there's a chance, that the crate may still show up somewhere at the airport.

A reward of $100,000 is offered for information leading to the recovery of this unsigned Gauguin watercolor subject to the usual conditions. Contact Maxson Young Assoc. Inc. at (212) 354-5588 or IFAR at (212) 879-1780.

M.I.O.

Tahitienne en Pareo rouge *with two drawings on verso, by Paul Gauguin, somewhere at Heathrow Airport?*

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

659 CITRON, Minna (b. 1896). *Aw, Look,* 1935. Oil on board. 61.0 x 40.6 cm. *89.214. New York, NY. Jun. 1 '89.

660 GRAFTON, Robert (1876-1936). *Lady and the Goldfish Bowl,* 1917. Oil on canvas. 78.7 x 69.9 cm. Signed and dated in u/l: Robert Grafton 1917. *89.216. Richmond, VA. Jul. 13 '89.

661 HILLSMITH, Fannie. *Spanish Interior,* 1959. Collage. Approx. 35.6 x 50.8 cm. Signed and dated in l/r. *89.233.2. New York, NY. May 10 '89. *Reward.*

662 SHINN, Everett (1876-1953). *Theatre,* 1903. Oil on board. 34.3 x 44.5 cm. Signed and dated in l/r: E. Shinn 1903. *89.212. New York, NY. Feb. 4 '89.

663 WARHOL, Andy (1930-87). *Rock Marilyn.* Oil on canvas. 35.6 x 27.0 cm. Black, pink and red. Signed in l/r. *89.211. New York, NY. Jun. 8 '89.

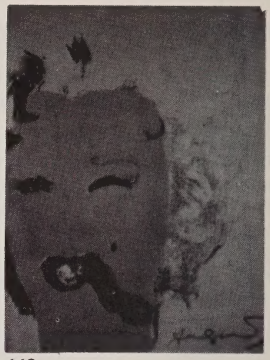
Austrian, 19th Century

664 KAUFMANN, Adolf (1848-1916). *Landscape with Poppyfield and Farmhouse.* Oil on canvas. 69.0 x 106.0 cm. Signed. *89.225.6. Velden, Austria. Mar. 11 '89.

665 MAKART, Hans, Free copy after (1840-84). *Venus and Cupid.* Oil on canvas. 105.0 x 148.0 cm. *89.225.4. Rosenburg, Austria. Jan. 15 '89.

Austrian, 20th Century

666 RAINER, Arnold or Arnulf (b. 1929). *Straus Lavendel 86,* 1986. Mixed media on cardboard. 38.0 x 28.0 cm. Drawn over a calendar page entitled "Lavendulus." Stalk in black wax crayon, bloom in purple watercolor, white ground. Inscribed in l/l: "Straus Lavendel 86," and monogrammed: "AR" in l/r. Printed on original calendar page: below, "Lavendulus," and in u/r, "Fat:36." *89.225.3. St. Johann, Austria. Dec. 15 '88.



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Canadian, 20th Century

667 HARRIS, Lawren Stewart (1883-1970). *Mountains East of Maligne Lake.* Oil on panel. 25.0 x 35.0 cm. Signed in l/r: Lawren Harris. *89.209.3. Montreal, Canada. Mar. 29 '89.

668 LONECHILD, Michael (b. 1955). *Going to See a Medicine Man.* Oil on canvas. 61.0 x 91.0 cm. Signed in l/r: Michael Lonechild. *89.209.1. Stolen in transit between Regina and Toronto, Canada. Dec. 10 '88.

669 LONECHILD, Michael (b. 1955). *The Colts are Fed and Watered.* Oil on canvas. 31.0 x 41.0 cm. Signed in l/r: Michael Lonechild. *89.209.2. Stolen in transit between Regina and Toronto, Canada. Dec. 10 '88.

Dutch, 17th Century

670 SCHIE, T. van. *Two Cows in a Meadow.* Oil on canvas. 35.0 x 45.0 cm. Signed. *89.224.7. Voorburg, The Netherlands. Mar. 22 '89.

Dutch, 19th Century

671 BASTERT, Syvert Nicolaas (1854-1939). *Drawbridge over the Vecht.* Oil on canvas. 70.0 x 80.0 cm. Signed. Facsimile illustration here. *89.224.9. De Bilt, The Netherlands. Apr. 12 '89.

672 BOSEL, W. ten. *Still Life with Fruit.* Oil on canvas. 41.0 x 60.0 cm. *89.224.2. Amsterdam, The Netherlands. Feb. 17 '89.

673 BRUIN, Cornelis de (1870-1940). *Heeswijk Castle with Farmhouses and Canal.* Oil on canvas. 52.0 x 70.0 cm. Signed in l/r. *89.224.1. Amsterdam, The Netherlands. Feb. 17 '89.

674 ISRAELS, Joseph (1824-1911). *Beach Scene with Several Figures.* Oil on canvas. 20.0 x 30.0 cm. Signed in l/r. *89.224.3. Amsterdam, The Netherlands. Feb. 17 '89.

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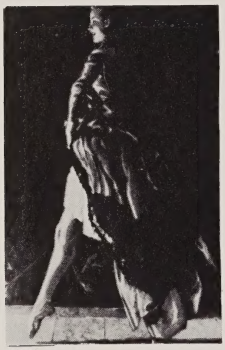

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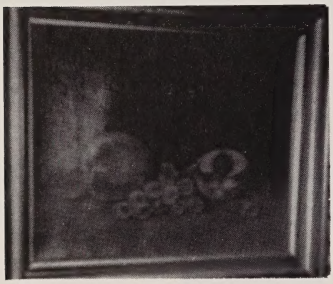

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675 WOLTER, Hendrik Jan (1873-1952). *Girls in a Workshop.* Oil sketch on panel. 35.0 x 50.0 cm. Dominant colors blue and violet. *89.224.10. Hagestein, The Netherlands. Feb. 24 '89.

676 WOLTER, Hendrik Jan (1873-1952). *Two Women with a Horse on the Beach.* Oil sketch on panel. 35.0 x 40.0 cm. Dominant colors brown and yellow. *89.224.11. Hagestein, The Netherlands. Feb. 24 '89.

English, 19th Century

677 HACKER, Arthur (1858-1919). *Dancer, Fanny Elssler.* Oil on canvas. Approx. 150.0 x 100.0 cm. Signed in u/l. Stolen with two other paintings by the same artist: "The Matchmaker," 110 x 90 cm., and "The Sailing Vessel," 68 x 61 cm. *89.225.5. Krumpendorf, Austria. Feb. 1 '89.

678 HOPE, Thomas. *Still Life with Fruit and Wine Glass.* Oil on canvas. 20.0 x 25.4 cm. Signed in l/l. *89.215. Greenwich, CT. Jul. 15 '89.

English, 20th Century

679 REYNOLDS, Frank (b. 1895). *Village Scene with Pony and Trap,* 1942. Oil on canvas. Signed and dated. *89.220.1. Petersfield, England. Jul. 1 '89.

European, 16th Century

680 Unknown. *Head of Christ Crowned with Thorns.* Oil on canvas. 50.0 x 45.0 cm. *89.224.4. Zevenbergen, The Netherlands. Mar. 22 '89.

European, 17th Century

681 SISSON. *A Ship at Shore,* 1670. Oil on canvas. 40.0 x 60.0 cm. Signed and dated in l/l. *89.224.6. Zevenbergen, The Netherlands. Mar. 22' 89.

682 Unknown. *Two Cows and a Lamb.* Oil on canvas. 80.0 x 60.0 cm. *89.224.5. Zevenbergen, The Netherlands. Mar. 22 '89.

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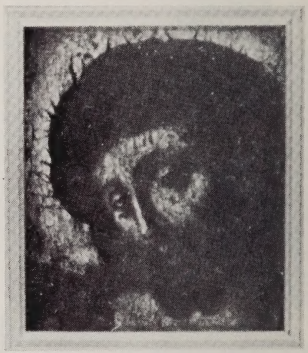

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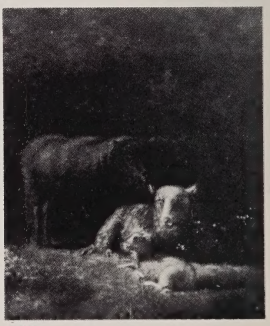

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European, 20th Century

683 GOUW, André. *The Hour of the Spirit.* Oil on canvas. 60.0 x 90.0 cm. Depicts a naked woman with a parasol looking down a path toward the light. *89.224.8. Haarlem, The Netherlands. Apr. 7 '89.

Flemish, 17th Century

684 TENIERS, David (1582-1649). *Patient with a Hand Wound.* Oil on panel. 48.0 x 36.0 cm. Signed. The patient is depicted standing next to a table displaying a wounded hand. 89.226.1. Kortrijk, Belgium. Jun. 4 '89.

Flemish, 19th Century

685 KERKHOVE, Jean van de? (1822-81). *Woman in the Garden.* Oil on panel. 17.4 x 12.3 cm. Signed in l/r. A dog is pictured to the figure's right. 89.227. Antwerp, Belgium. May 6 '82.

French, 18th Century

686 LALLEMAND, Jean-Baptiste (1710-1803). *Sunrise at Tivoli.* Oil on canvas. 65.4 x 53.3 cm. One of a pair with *Sunset at Tivoli.* *89.206.1. New York, NY. Jun. 26 '89.

687 LALLEMAND, Jean-Baptiste (1710-1803). *Sunset at Tivoli.* Oil on canvas. 65.4 x 53.3 cm. One of a pair with *Sunrise at Tivoli.* *89.206.2. New York, NY. Jun. 26 '89.

688 PERRONEAU, Jean Baptiste (1715-83). *Bust of a Woman with a Blue Hat.* Pastel on canvas. 38.0 x 44.0 cm. including frame. Inscribed on verso: "de la Collection de la Princesse. . .". 89.226.2. Kortrijk, Belgium. Jun. 4 '89.

689 Unknown. *Portrait of a Young Painter.* Oil on canvas. 30.0 x 32.0 cm. Young painter appears to be 25-30 years old. Inscribed on recto: "Portrait d'un artiste" or "Portrait d'un peintre." 89.226.3. Kortrijk, Belgium. Jun. 4 '89.

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French, 19th Century

690 GAUGUIN, Paul (1848-1909). *Tahitienne en Pareo rouge.* Watercolor. 23.4 x 10.5 cm. Two black wash drawings on verso. *89.237. London, England. Jun. 21 '89.

French, 20th Century

691 CORTES, Edouard Leon (1882-1969). *Paris Street scene.* Oil on canvas. Approx. 45.7 x 55.7 cm. Signed in l/r. *89.213.2. Seattle, WA. Jun. 1 '88.

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692 CORTES, Edouard Leon (1882-1969). *Rue Royal.* Oil on canvas. Approx. 43.2 x 55.9 cm. Signed in l/r: Edouard Cortes. *89.213.1. Seattle, WA. Jun. 1 '88.

Italian, 17th Century

693 LUTI, Benedetto (1666-1724). *Bust of a Young Girl.* Oil on canvas. Approx. 58.4 x 53.3 cm. *89.208.2. Stolen in transit between New York, NY and Memphis, TN. May 23 '89.

694 LUTI, Benedetto (1666-1724). *Bust of a Young Woman with a Turban.* Oil on canvas. Approx. 58.4 x 53.3 cm. *89.208.1. Stolen in transit between New York, NY and Memphis, TN. May 23 '89.

Italian, 19th Century

695 Unknown. *Virgin and Child.* Oil on canvas. *89.228. Padua, Italy. Apr. 21 '89.

Spanish, 20th Century

696 PICASSO, Pablo (1881-1973). *Le Gueridon.* Gouache on paper. 26.7 x 21.6 cm. Signed in u/r. *89.210. Stolen in transit between New York, NY and Geneva, Switzerland. Apr. 17 '89.

Prints, Drawings

Austrian, 20th Century

697 WALDE, Alfons (1891-1958). *Mountains and Home.* Pencil on cardboard. 23.0 x 16.0 cm. Inscribed above: "Luis Trenker," inscribed below: "Berge und Heimat." *89.225.1. St. Johann, Austria. Dec. 15 '88.

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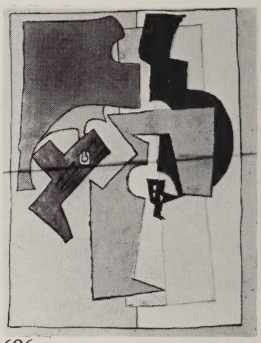

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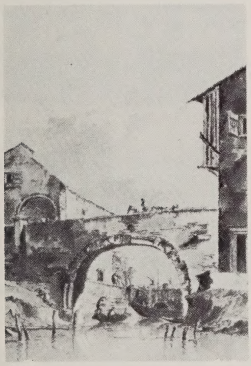

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English, 19th Century

698 ROSSETTI, Gabriel Charles Dante (1828-82). *Portrait of Fanny Cornforth.* Pencil on paper. 14.0 x 10.0 cm. *89.223.1. London, England. Jul. 7 '89.

French, 20th Century

699 METZINGER, Jean (1883-1956). *Playing Cards,* 1918-25. Color lithograph. Approx. 50.8 x 76.2 cm. Signed in l/r, edition no. 82/140. *89.233.1. New York, NY. May 10 '89. *Reward.*

Italian, 18th Century

700 GUARDI, Francesco (1712-93). *Porte del Dolo on the Brenta.* Pen and bistre with Indian ink over black chalk. 46.4 x 31.8 cm. *89.220.2. Wandsworth, England. Jul. 1 '89.

Spanish, 20th Century

701 MIRO, Joan (1893-1983). *Oiseau du Paradis,* 1963. Etching and aquatint in color on paper. 57.0 x 79.0 cm. image size. Signed in pencil in l/r. Edition 25/75. Black background with white circular lines etched in relief and areas of red and yellow. *89.219. Los Angeles, CA. Jul. 13 '89.

Sculpture

American, 20th Century

702 ROOD, John (d. 1974). *For Singing Beowulf. Figure in the Form of a Musical Instrument #3,* 1968. Bronze. 109.2 x 30.5 x 25.4 cm. Signed and dated on base: Rood 1968. *89.218.1. Minneapolis, MN. Jun. 11 '89.

703 ROOD, John (d. 1974). *The Harp. Figure in the Form of a Musical Instrument #5,* 1969. Bronze. 122.0 x 32.4 x 30.5 cm. Signed and dated on base: Rood 1969. *89.218.2. Minneapolis, MN. Jun. 11 '89.

704 ROOD, John (d. 1974). *Stock. Figure in the Form of a Musical Instrument #6,* 1969. Bronze. 111.8 x 61.0 x 22.9 cm. Signed and dated on lower back: Rood 1969. *89.218.3. Minneapolis, MN. Jun. 11 '89.

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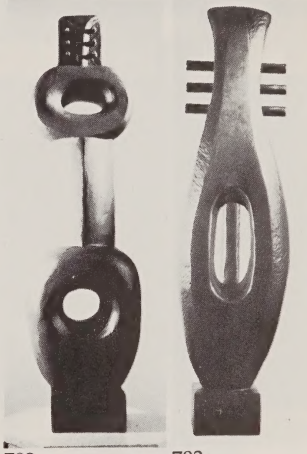

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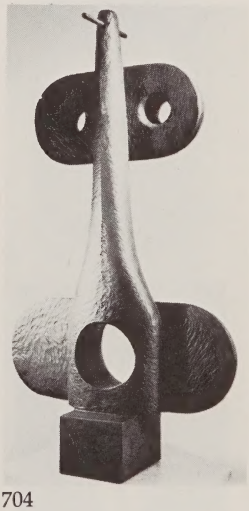

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705 THOMPSON, George. *Cathedral.* Crystal. Ht. 40.0 cm. Marked Steuben Glass of New York. *89.236. Los Angeles, CA. May 9 '89.

Austrian, 18th Century

706 Unknown. *St. Roch Showing his Sores.* Polychromed wood. Approx. ht. 34.0 cm. *89.225.10. Heiligenberg, Austria. Apr. 11 '89.

707 Unknown. *St. Sebastian, Martyred.* Polychromed wood. Approx ht. 38.0 cm. *89.225.9. Heiligenberg, Austria. Apr. 11 '89.

Austrian, 19th Century

708 Unknown. *Crucifix.* Polychromed wood. Approx. ht. 50.0 cm. *89.225.7. St. Stefan, Austria. Feb. 15 '89.

709 Unknown. *Crucifix,* ca. 1890. Polychromed wood. Approx. ht. 85.0 cm. *89.225.8. Riegersdorf, Austria. Mar. 5 '89.

English, 20th Century

710 FRINK, Elizabeth (b. 1930). *Lying Down Horse.* Bronze with brown patina. Signed and numbered 8/9 on the base. *89.221.2. London, England. Jul. 1 '89. *Reward.*

French, 19th Century

711 BARYE, Antoine Louis (1795-1875). *Tiger.* Bronze. Approx. 25.4 x 39.4 cm. Signed. *89.222.1. London, England. Jun. 17 '89. *Reward.*

712 LEMOYNE, F. *Tiger and Snake.* Bronze and gilded with brown patination. Approx. 25.0 x 50.0 cm. Signed: F. Lemoyne and stamped: Society des Bronzes de Paris. *89.222.3. London, England. Jul. 1 '89.

German, 20th Century

713 TROCKLE, Rosemarie. *Allieri: E la Fama? Gozzi: Ela Fame?,* 1987. Leather, books and wood. 20.0 x 50.2 x 30.5 cm. The books were stolen. *89.205. New York, NY. Jun. 28 '89.

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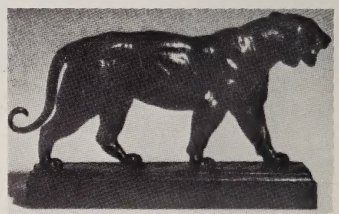

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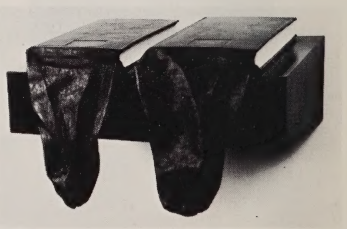


713

Decorative Arts

Italian, 17th-18th Centuries

714 Unknown. *Cupid Bearing a Basket.* Gilded wood. *89.230.2. Loano, Italy. May 23 '89.

Italian, 18th Century

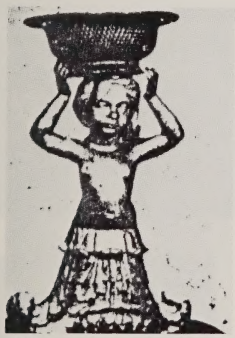
715 Unknown. *Crucifix.* Polychromed wood. Approx. 200.0 x 150.0 cm. 89.229. Alcamo, Sicily, Italy. Mar. 28 '89.

716 Unknown. *Youth Carrying Flowers,* ca. 1740. White marble. Head, ca. 36 cm. diam., broken off at the shoulders and stolen. *89.230.1. Albisola, Italy. Mar. 7 '89.

Portuguese, 16th Century

717 Unknown. *St. Amaro Holding a Book, Cord and Rosary.* Polychromed stone. Ht. 67.0 cm. 89.231.2. Lisbon, Portugal. Apr. 13 '89.

718 Unknown. *St. Jeanne Princesse Holding a Crucifix.* Polychromed stone. Ht. 72.0 cm. 89.231.1. Lisbon, Portugal. Apr. 13 '89.



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Candlesticks, Candelabra, Lamps

719 Austrian, 19th century. Neogothic candlestick. Silver plate. Approx. ht. 40.0 cm. Three-sided arched foot with ornamented fields; thin, hexagonal shaft and drip-pan. *89.225.2. St. Wolfgang, Austria. Jan. 20 '89.

720 Italian, 19th century. Candelabra, Empire style, ca. 1820. Ormolu. Ht. 68.6 cm. *89.206.3. New York, NY. Jun. 26 '89.

Ceramics, Pottery, Porcelain

721 BOW Porcelain Factory. English, 18th century. Group of two monkeys and a squirrel, ca. 1760. Porcelain. *89.223.2. Devon, England. Jul. 1 '89.

722 CHELSEA Porcelain Factory. English, 18th century. *Figure of a Drummer,* ca. 1755. Ht. 12.5 cm. *89.220.3. London, England. Jun. 12 '89.

723 Dutch Delft or Chinese. Plate. White porcelain. Approx. ht. 30.5 cm. Decorated in royal blue, the center motif enclosed in an imperfect indented circle, pierced and wired for suspension. 89.207.3. New York, NY. Jul. 14 '89.

724 HURTIN, P. Copeland Porcelain Factory. English, 19th century. A pair of potpourri vases. Porcelain. Approx. ht. 40.0 cm. *89.222.2. Stafford, England. Jun. 1 '89. *Reward.*

725 Italian, 18th century. Plate. *Raphael and Venus.* White porcelain. Approx. diam. 25.4 cm. The center decorated with a mythological garden scene depicting Raphael and Venus after G.B. Tiepolo, painted in pastel colors of rose, green and yellow, the title inscribed in l/l and signed in l/r: G.B. Tiepolo, the wide deep red rim edged with an ornamental gold motif, bearing a mark of a gold crown surmounted with a cross on verso, pierced and wired for suspension. 89.207.1. New York, NY. Jul. 14 '89.

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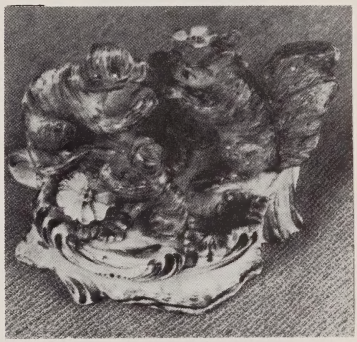

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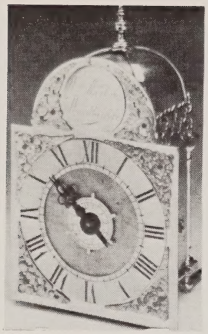

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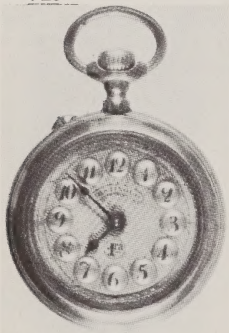

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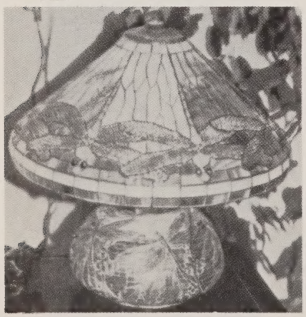


726 Italian, 18th century. Plate. *Venus and Adonis.* White porcelain. Approx. diam. 25.4 cm. The center decorated with a mythological garden scene depicting Venus and Adonis, after G.B. Tiepolo, painted in pastel colors, Venus seated, her dress painted pink, the title inscribed in l/l and signed in l/r: G.B. Tiepolo, the wide deep red rim edged with an ornamental gold motif, bearing a mark of a gold crown surmounted with a cross on verso, pierced and wired for suspension. 89.207.2. New York, NY. Jul. 14 '89.

Clocks, Timepieces, Watches

727 English, 18th century. Lantern clock, 1760-77. Signed above the clockface: "Wm. Mayhew Woodbridge." *89.224.15. Rijnsburg, The Netherlands. Feb. 11 '89.

728 English, 18th century. Lantern clock, ca. 1760. Signed on the clockface: "John Ebsworth at ye Crosskey [represented with two crossed keys] in Lotbury Londini fecit." *89.224.16. Rijnsburg, The Netherlands. Feb. 11 '89.

729 European, 20th century. Pocket watch, ca. 1900. Gold? Among 50 pocket watches stolen. *89.224.12. Hagestein, The Netherlands. Feb. 24 '89.

Glass

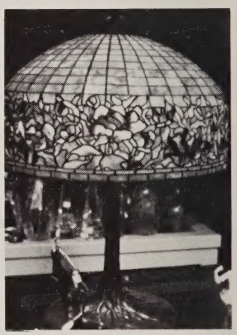
730 TIFFANY STUDIOS. American, 20th century. *Dragonfly* table lamp, 1900-10. Leaded glass and bronze. The base also of glass and bronze. *89.224.17. Spaarndam, The Netherlands. Apr. 4 '89.

731 TIFFANY STUDIOS. American, 20th century. *Laburnum* floor lamp, 1900-1910. Leaded glass and bronze. Ht. 108.3 x diam. 61.0 cm. The gently flared, fluted and domed shade decorated with a band of mottled yellow flower clusters and green leaves on pendant brown branches against a brilliant blue sky on a bamboo base. Shade impressed: Tiffany Studios, New York. *89.238.2. Kings Point, NY. Jun. 30 '89.

732 TIFFANY STUDIOS. American, 20th century. *Peony* table lamp, 1900-10. Leaded glass and bronze. Ht. 76.2 x diam. 61.0 cm. *89.239. Beverly Hills, CA. Jun. 14 '89.

733 TIFFANY STUDIOS. American, 20th century. *Trumpet Creeper* table lamp, 1900-10. Leaded glass and bronze. Ht. 69.9 x diam. 45.7 cm. The cylindrical shade decorated with a lower band of brilliant orange flowers among brightly mottled leaves on "sculpted" branches, pendant from the openwork at the shoulder, against a pale mauve sky on a treeform base. Shade impressed: Tiffany Studios, New York 346-4, base impressed: Tiffany Studios, New York 9919. *89.238.1. Kings Point, NY. Jun. 30 '89.

731



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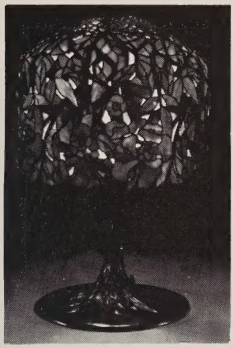

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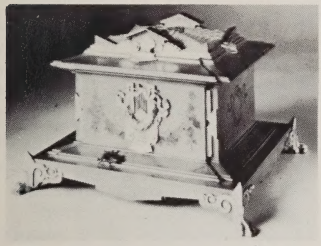

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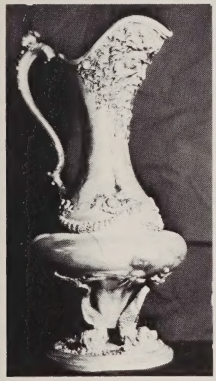

738

Judaica

734 Austrian, 19th century. Pair of Torah finials, 1860. Silver. 37.5 x 10.6 cm. Inscribed with manufacturer's initials: "C.S." and made in Vienna. Embossed and chased with rose and flame motifs, three bells missing from their holders. 89.232.2. Budapest, Hungary. Jul. 25 '89.

735 European, 19th century. Torah breast plate, 1869. Silver. 28.0 x 23.5 cm. In the shape of a shield, ornamental edging of branches and leaves, surmounted by a crown, the double tablets inscribed with the Ten Commandments flanked by rampant lions. 89.232.4. Budapest, Hungary. Jul. 25 '89.

736 Hungarian, 19th century. Pair of Torah finials, 1865. Silver. 33.0 x 10.0 cm. Made in Budapest. Embossed and chased wtih rose and flame motifs on the sides. Some bells are missing from their holders. 89.232.3. Budapest, Hungary. Jul. 25 '89.

Objects of Art

737 DIEHL, Charles-Guillaume (1811-85). French, 19th century. Box, ca. 1860. Wood with marquetry and gilded bronze. 17.8 x 25.4 x 22.9 cm. Interior also with marquetry of precious woods. *89.206.4. New York, NY. Jun. 26 '89.

Silver

738 BLACK, STARR & FROST. American, 19th century. *Columbia Cup*, 1899. Silver. 50.8 x 25.4 cm. Bearing an inscription regarding the second trial yacht race between *Columbia* and *Defender*, Newport, R.I. September 4th 1899 offered by Capt. Harrison B. Moore, N.Y.Y.C., won by *Columbia*, and marked Black, Starr & Frost sterling. *89.235.3. New York, NY. Oct. 18 '88.

739 GORHAM Co. American, 19th century. *Halcyon Bowl*, 1881. Silver. Ht. 21.6 x diam. 29.2 cm. Bearing an inscription relating to *Halcyon*. Eastern Yacht Club 1881, New Bedford, and marked Gorham sterling. *89.235.5. New York, NY. Oct. 18 '88.

740 GORHAM Co. American, 19th century. *Mayflower Bowl*, 1886. Silver. Ht. 21.6 x diam. 38.1 cm. Bearing an inscription regarding First-Class Sloop *Mayflower*, Newport Citizens Cup Races 1886, and marked Gorham sterling. *89.235.6. New York, NY. Apr. 26 '89.

741 MACKINTOSH, Charles Rennie (1868-1928). English, 19th century. Spoon and fork, 1902. Silver. Designed for Francis Newbury. *89.223.3. Glasgow, Scotland. Jul. 1 '89.

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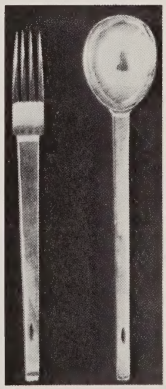
740



741

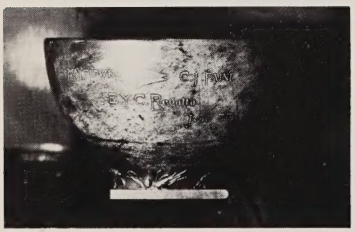
Antiquities

742 TIFFANY & CO. American, 19th century. *Goelet Cup*, 1889. Silver. 53.3 x 36.8 cm. Pear shape form with a mermaid, a dolphin and a wreath design in high relief on a ground depicting water and seaweed, two handles, the flared foot with a design of shells and seaweed and bearing an inscription regarding the Goelet Cup 1889, won by *Sea Fox* over nine yachts, marked Tiffany sterling. 89.235.1. New York, NY. Oct. 18 '88.

743 TIFFANY & CO. American, 19th century. *Loubat Trophy*, 1876. Silver. Ht. 63.5 cm. Bearing an inscription regarding J.F. Loubat and the yacht race to Cape May and back between *Atalanta* and *Idler*, Oct. 1876. *89.235.2. New York, NY. Oct. 18 '88.

744 WHITING. American, 19th century. *Mayflower Bowl*, 1899. Silver. Ht. 21.6 x diam. 34.3 cm. On one side a pilgrim couple in relief , the other side inscribed "*Mayflower*, C.J. Paine, E.Y.C. Regatta, June 23rd '87," and marked Whiting sterling. *89.235.4. New York, NY. Oct. 18 '89.

743



744

Greek

745 Hellenistic, Taranto, South Italy. Diadem of oak leaves. Gold with enamel. Length 35.6 x 17.1 cm. In center, "Knot of Herakles" covered by a floral rosette with blue enamel petals and ivy leaves. *89.217.2. New York, NY. Jun. 14 '89.

746 Hellenistic. Chain necklace. Gold with garnets. Length 39.4 cm. Loop-in-loop chain with lion-head finials, eight garnet beads and African head pendant. *89.217.1. New York, NY. Jun. 14 '89.

745

746

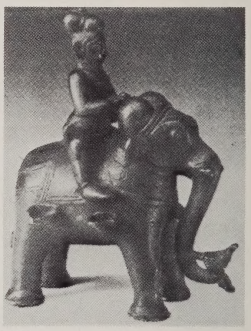
747

Oriental Art

Indian

747 Nepal. 16th-17th century. *Adibuddha Vajradhara*. Gilded bronze with coral, lapis and turquoise. Ht. 20.6 cm. The figure wearing elaborate jewelry and a delicately worked dhoti. *89.234. Danbury, CT. May 26 '81. *Reward*.

748 18th century. Figure of an Elephant and Mahout. Bronze. Ht. 18.0 cm. The elephant wearing a blanket and trappings, holding an oil lamp in its trunk, two more lamps at either side, the bearded mahout holding a fragmentary 'ankusa.' *89.222.4. London, England. Jul. 1 '89.



748

Miscellaneous Objects

749 English, 19th century. *Punchinello* toy doll. Ht. 35.0 cm. *89.221.1. Hereford, England. Apr. 1 '89.

749

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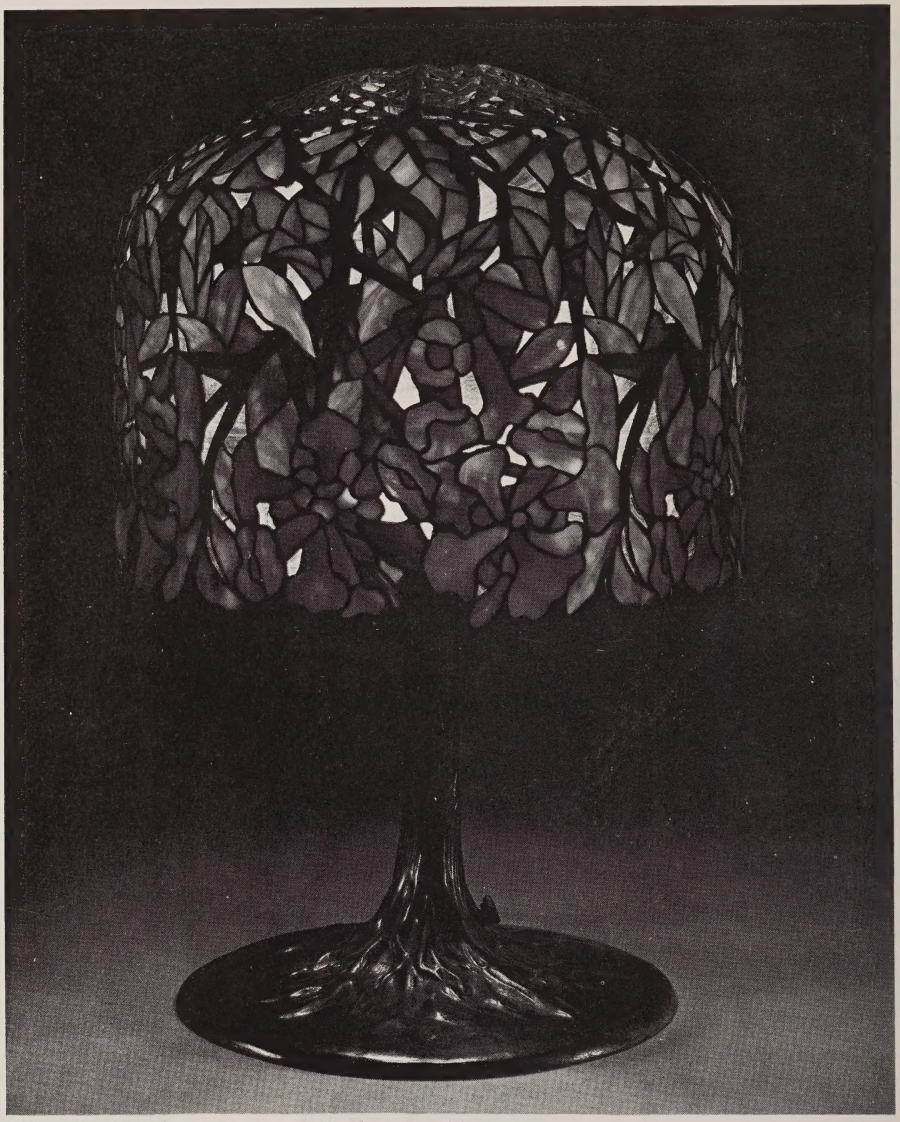

Tiffany Studios Trumpet Creeper *table lamp ca. 1900, stolen.*